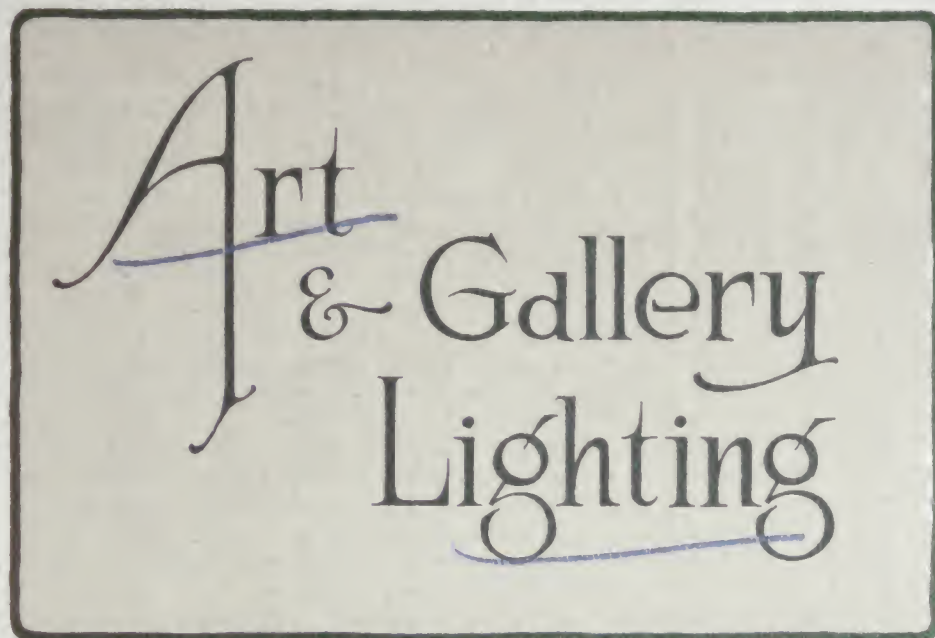


80-9.







NO undertaking is too large or too small to receive our prompt and careful attention.

Frink service is backed by over sixty years of practical experience gained in solving lighting problems of every description.



Small private gallery, Frink Lighted.



Freer Memorial Gallery, Washington, D. C.
Frink Light in all Galleries

Established
1857



Catalog
No. 428

The Sign of Quality

THE proper display and lighting of pictures and objects of art, either singly or in groups, is in a sense a complimentary art to the genius that creates them. To help delineate for the mind's eye what the artist has seen with his soul's eye, is indeed a worthy study.

For over half a century we have practiced the illumination of works of art, co-operating in the lighting of thousands of individual pictures and most of the prominent galleries both public and private.

These years of experience have taught us that seldom

are two conditions met with that are identical. Each picture, each group of pictures, needs its own special treatment, if the best results are to be had.

With this idea in mind, this catalog is printed. It will point out to you a few of the many problems met with in the illumination of works of art, and suggest for your consideration some of the ways these problems can be solved.

Behind the catalog is an engineering service second to none, and which is at your disposal at all times, without obligation.

I. P. FRINK Inc.

24th Street and 10th Avenue, N. Y.

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Boston, Mass.
Detroit, Mich.
Cincinnati, Ohio

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CANADA:

Associated with The Robert Mitchell Co., Ltd., 64 Bellair Avenue, Montreal

Individual Reflectors



Picture Reflectors

Below are shown four styles of individual reflectors, each designed to secure the maximum in effective lighting, but varying in size, contour and enrichment. All are available in plain metal, brass or bronze. The standard finish is sprayed gold bronze to match the picture frame, although, if of brass or bronze, the finish may be as desired. The plain types may be covered with silk, plush or other fabric to match wall coverings, if harmony of color scheme demands this.



No. 703—Made in sizes B, D, C and E.



No. 704—Made in B size only.



No. 705—Made in B size only.



No. 706—Made in B size only.

Individual Reflectors for Single Picture Lighting

OBVIOUSLY, better results can be obtained by lighting pictures individually than can be had by group or gallery lighting. Often two pictures of identical size will require totally different lighting, both as to intensity and quality. It is, therefore, desirable that (whenever possible) each be studied and treated according to its immediate requirements.

The source of light must be properly located to avoid glare or blurred effects in the canvas. For this purpose our reflectors are provided with patented brackets that allow adjustment in height, extension and angle of maximum intensity. Attachment is usually made to the back of the picture frame, thereby avoiding the scarring of walls or ceilings, and permitting the relocating of pictures at will.

The type and length of the reflectors, the number of lamps necessary, their candle power, etc. is governed by the

Individual Reflectors

dimensions and the color combination of the picture. Reflectors should not ordinarily be as long as the width of the canvas. The length, however, depends largely on how far the reflector extends from the picture and the extension in turn, depends on the height of the picture and the position at which it is hung.

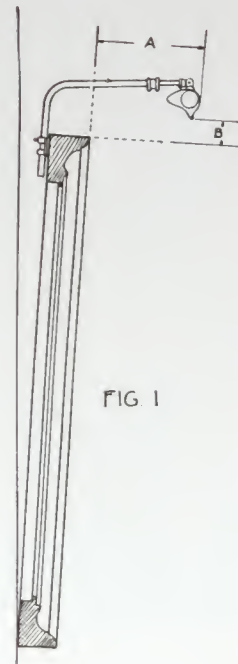
Broadly speaking, and governed by the subject matter of the picture, the length of the reflector should be from one-half to two-thirds the width of the picture.

Recommendations

We will suggest proper equipment if supplied with information as to the height and width of the canvas, whether light or dark, and the subject matter or composition. Where desired we will be glad to send a representative to secure the necessary details or to have our expert advise with you as to the most suitable equipment. For this service a reasonable charge is made, based on the number of pictures to be lighted and the traveling expenses involved.



This picture and the Van Ruysdael on the opposite page, show different types of reflectors in use. Above is No. 704. Opposite No. 7053.



The projection or distance at which the reflector must be placed from a given picture will depend primarily on the vertical dimension of the canvas and the height at which the picture is hung. It is therefore, best to obtain the most satisfactory position for the reflector in each instance by trial. The adjustable bracket is designed to care for extreme conditions and will hence permit one's establishing any required relation. This may be readily done if the casting be applied to the picture frame, the bracket, with reflector attached, inserted, and the electrical connection established. Decide, then, the nearest point from which the picture will be viewed and vary the adjustment, up or down, in or out, until the desired effect is obtained. All holding screws should then be tightened to retain the reflector permanently in this position.

The following table will serve as a rough guide:

Height of Canvas	Distance to Lamp Centers
12 Inches	6 Inches
24 "	12 "
36 "	16 "
48 "	22 "
60 "	28 "
72 "	34 "

Measurements are from canvas to lamp center.

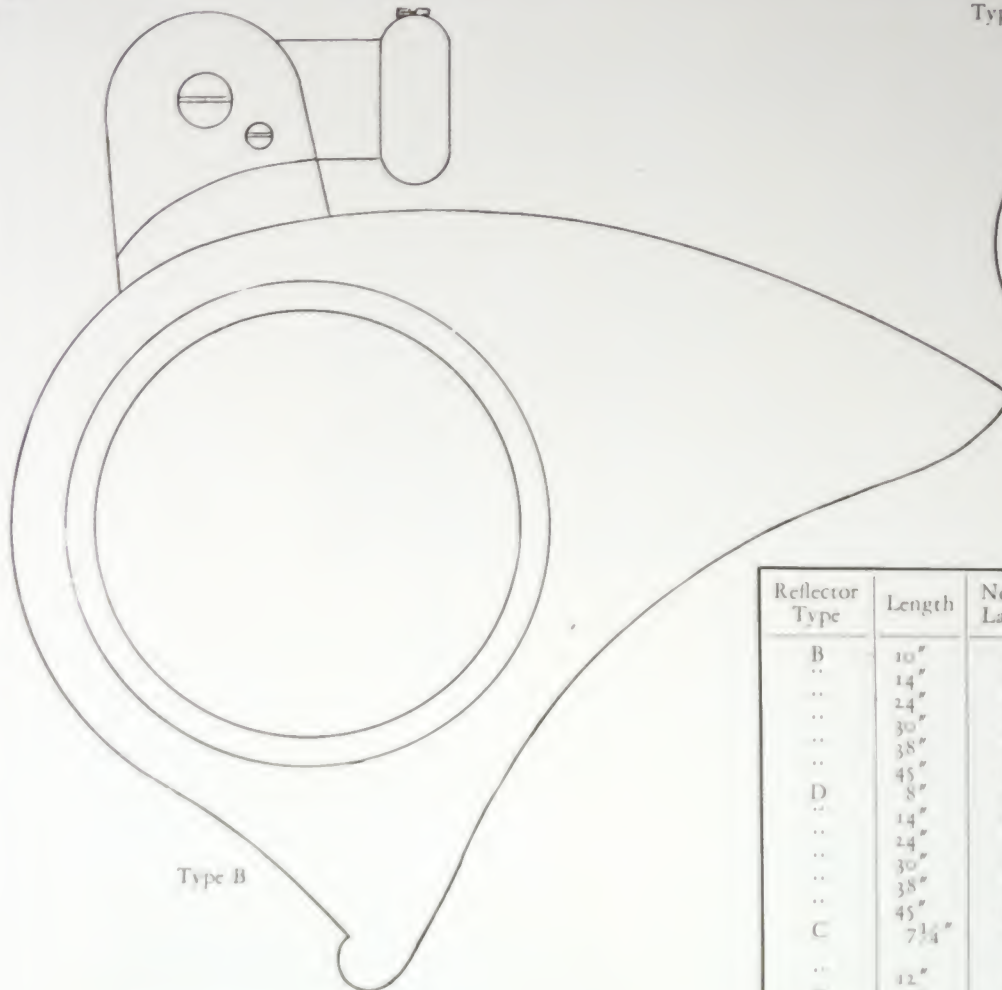
The light is more readily confined to the area of the picture if the reflector length be about one-half to two-thirds of the horizontal dimension of the canvas.

If the picture hangs low, so that the top is only slightly above the eye line, the reflector can be placed with the bottom the same height as the top of frame without any blurring effect or glare; however, if the picture hangs high, it is necessary to raise the reflector some distance above the picture.

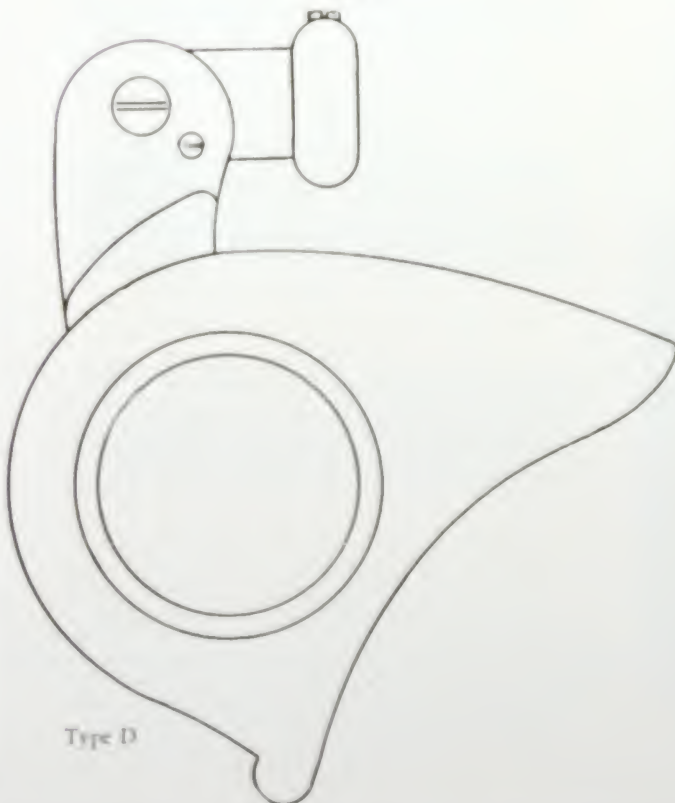
NOTE

See Page 6 for full size detail and dimensions of reflectors.

Individual Reflectors

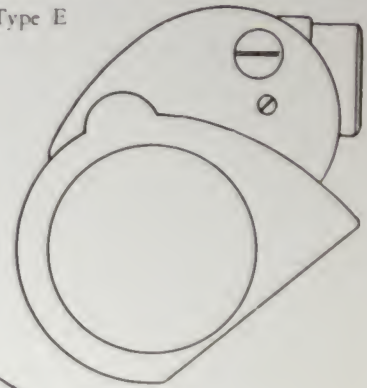


Type B



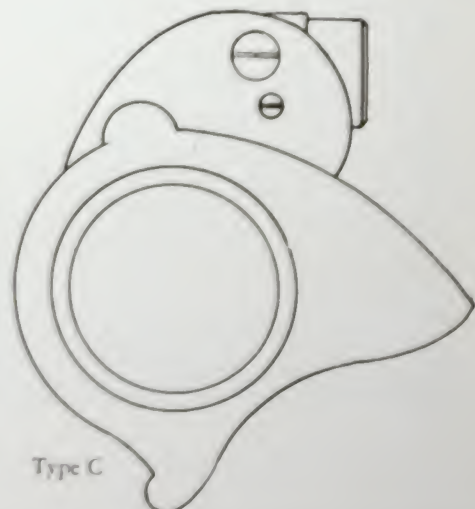
Type D

Type E



Reflector Type	Length	No. of Lamps	Type of Lamps	No. of Brackets	Centre Spacing of Brackets
B	10"	1	T-10	1	in centre
"	14"	2	"	1	"
"	24"	3	"	1	"
"	30"	4	"	2	18"
"	38"	5	"	2	24"
"	45"	6	"	2	30"
D	8"	1	"	1	in centre
"	14"	2	"	1	"
"	24"	3	"	1	"
"	30"	4	"	2	18"
"	38"	5	"	2	24"
"	45"	6	"	2	30"
C	7 1/4"	1	Candelabra T-6 or T-8	1	in centre
"	12"	2	"	1	"
E	6"	1	Candelabra T-6	1	"
"	10"	2	"	1	"

Generally the C and E sizes should be used only for canvases having a vertical dimension of fifteen inches or less. From fifteen to thirty-six inches, the D size is proper, while for canvases having a height of thirty-six to seventy-two inches the B size is most suitable. Of course, this matter of size is affected by the color composition, making it necessary, at times, to use even the B size on relatively small pictures.



Type C

Special Reflectors

ASIDE from the more obvious methods of picture lighting, our years of experience have enabled us to devise many special and unique ways of obtaining the desired results.

This applies to objects of art as well as to pictures. The mantel or bookcase reflector and the curio cabinet reflector are but two of many such, that have proved in every way satisfactory.

Many adaptations of these reflectors can be made. For instance, when occasion warrants, the mantel reflector can be sunk into the mantel or bookcase and be out of sight.



No. 756



No. 757

The above shows details of two different designs of mantel or bookcase reflectors and how they appear in use. In the case, reflector sets on channel under picture and reflects upward on painted surface.



Adjustable stand reflectors are adjustable in height and angle of reflection. There are two different sizes, picture or tapestry, easily movable, and when not in use can be hidden away. Furnished with set of silk cord, plug and lamp.



No. 758



No. 759

Curio case reflectors rest on top of the case and light the interior through the glass top. Two different types are shown here.



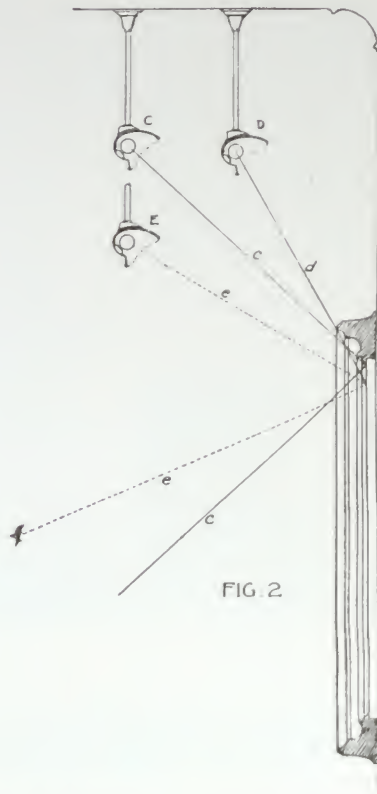


FIG. 2

This shows the basic principle to be followed in all reflector installations. The two main points to consider are to install the reflector high enough above the top of the picture space to eliminate back reflection, and out from the wall far enough to eliminate shadows from heavy frames on lowest pictures. In the diagram reflector "C" is shown for correct position. Reflector "E" is too low and causes back reflection. "D" is too close to picture and causes shadow from frame.

Special Gallery Installations

THERE are almost as many different ways to illuminate whole galleries as there are ways to light individual pictures. In our half century of experience we have been called upon to go into all sorts and conditions of rooms and devise methods to light their pictures according to the most exacting standards.

Constantly, though, we have reiterated the statement that if called into conference while the building is in course of planning, we can often effect great savings and insure far better results.

On this and the next three pages are shown a few of the many different methods we have followed to get the desired result. Some installations were specially designed with the building, others installed after the building was erected. All are indicative of the care and precision of our work.

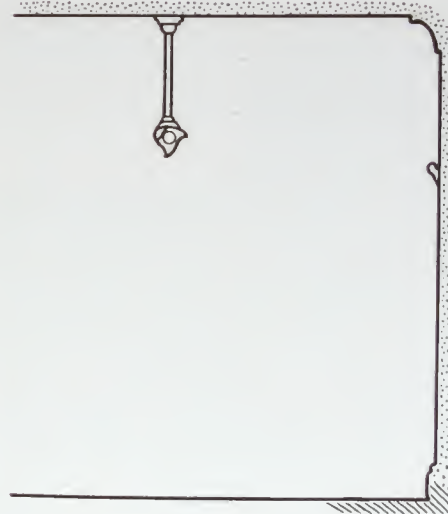


Specially designed reflectors suspended from ceiling. The light is directed on the picture space and the lamps concealed from central portion of the room.

Gallery Reflectors



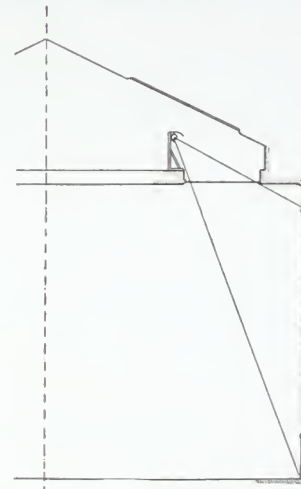
This hanging reflector, installed in a public New York gallery, is supplemented with center lights for general lighting.



Detail of picture opposite.



This private gallery on the Pacific Coast has a specially built room. Glass panels admit both daylight, and our reflected light at night.



Detail showing method used opposite. Light passes through glass panels against entire wall space.



A room similar to the one shown above. The reflectors are above the glass ceiling and are so designed that light is concentrated on picture space. There are auxiliary lights above the glass ceiling for general illumination, when the room is used for statuary exhibits.

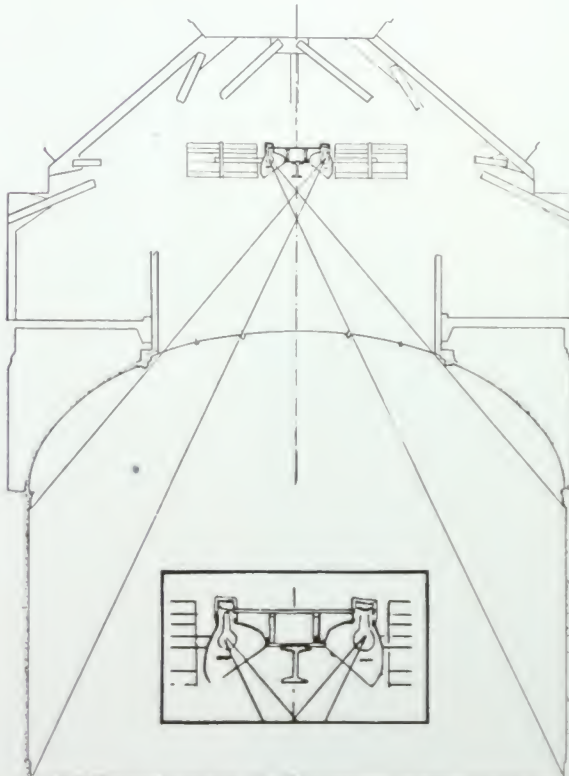
Gallery Reflectors



By many, the Freer Memorial Gallery at Washington, D. C., designed by Chas. A. Platt, has been declared the last word in gallery design. Its exterior is a masterpiece of applied stereotomy; its interior an example of the effects possible when the lighting apparatus is studied as an integral part of the design.



One of the narrow galleries in the Freer Memorial.



This section of one of the separate galleries in the Freer Memorial is typical of all, although differences in width, height and length of each room necessitated separate studies to be made of each. The enlarged detail shows how our installations have taken full advantage of the structure of the building for its support.

Large glass ceiling areas were part of Mr. Platt's architectural conception of the various rooms in the Freer Gallery. To preserve this idea, no hangings or projections were possible to conceal the artificial lighting. Whatever had to be done to get the desired effects had to be done above the glass panels.

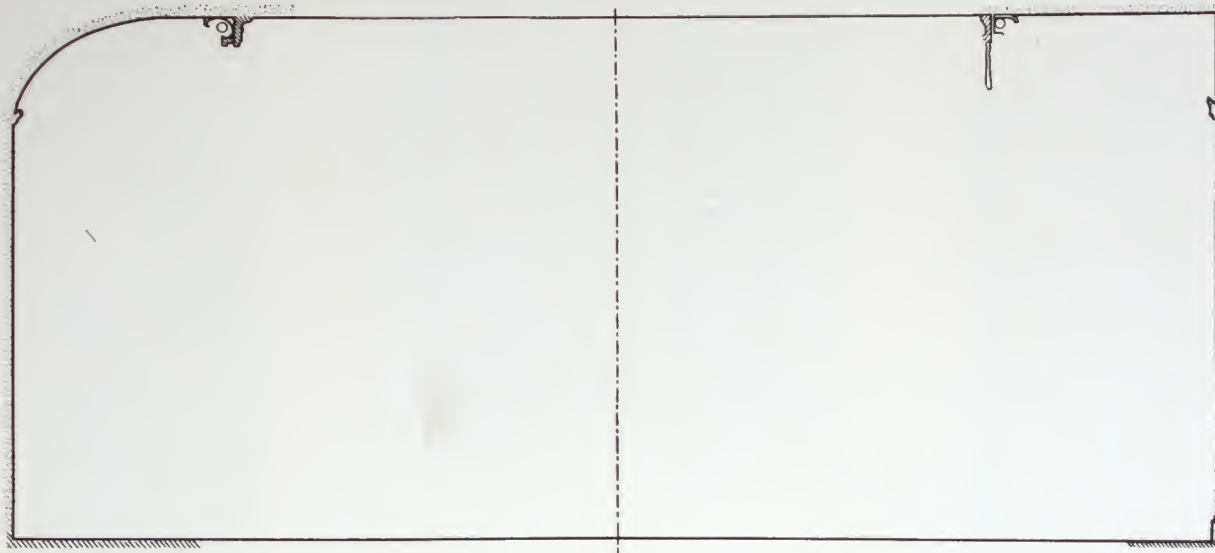
The problem here was to protect the eye from undue glare, while viewing the pictures, yet give sufficient light for general illumination without auxiliary fixtures.

Specially designed reflectors installed above special glass, calculated to preserve the reflection started by the reflector accomplished this. This glass has but minor interference with the studied distribution of reflection while producing sufficient diffusion to avoid spotting. C 2 or so-called daylight lamps are used to preserve the maximum appearance of daylight.

The point to be emphasized about this important, and in every way successful installation of artificial lighting is that it was from the very inception of the building, treated as just as integral a part of the building's design as the foundation or the roof.

It is a perfect example of what can be accomplished if our engineers are consulted early enough in the work.

Four More Suggestions for Concealed Gallery Illumination



Cut A

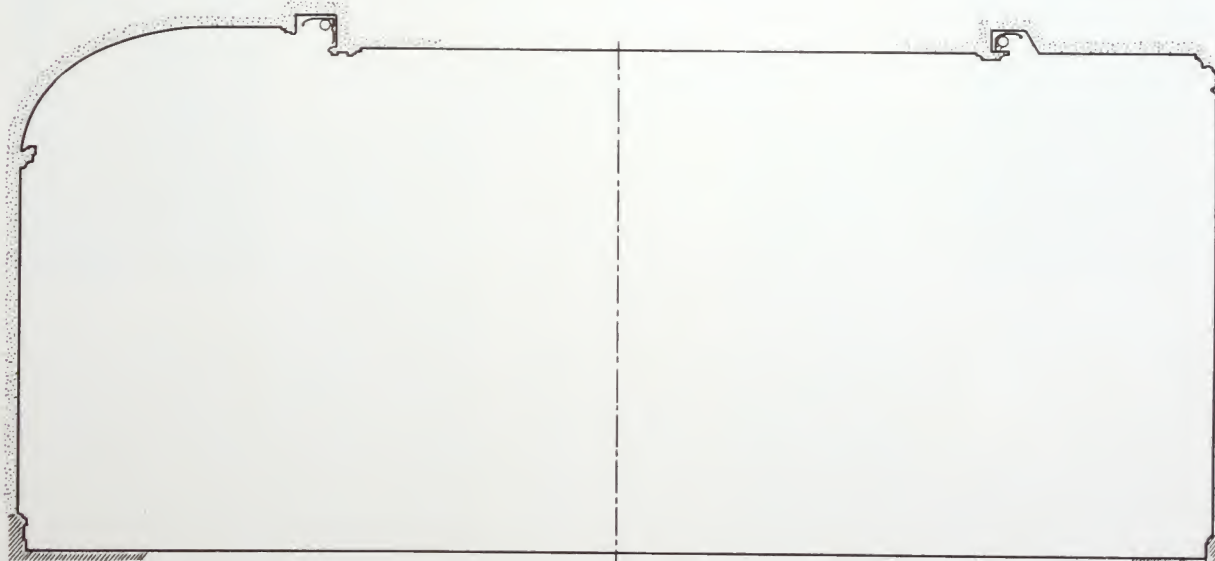
Cut B

The installation shown on page 10 is indicative of what can be accomplished with concealed gallery lighting in a new structure, when our service is called for while the work is being planned.

On this page are shown four of the many possible ways of

obtaining perfectly satisfactory results in old buildings.

The purpose of these designs is to eliminate hanging sources without sacrificing the proper lighting of the picture spaces or interfering with the architectural features of the room.



Cut C

Cut D

Cuts A and B show how it is possible to obtain satisfactory lighting through the medium of reflectors concealed in applied mouldings.

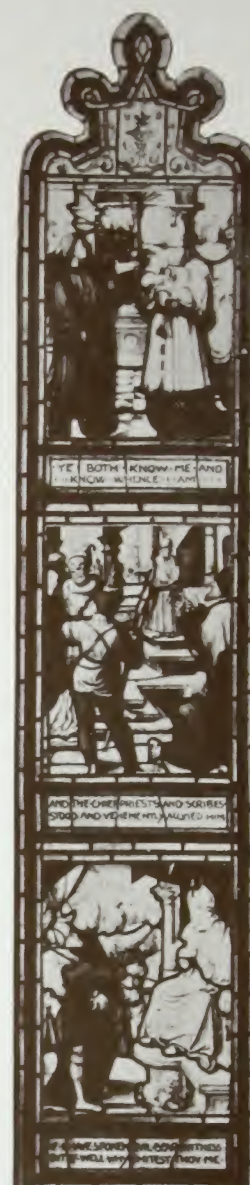
Cuts C and D show concealment in moulded recesses, incorporated as an integral part of the ceiling structure. Both of these methods are often used and are entirely satisfactory.

Which to use, depends largely on the design of the room. If better suited to the room decoration, concealment may be had by the use of a fabric or beaded valance.

In any event, the success of the scheme depends on the care in the design of the equipment and the placing of the equipment with regard to the walls.



Now church windows can glow at night as they do in the morning sun.



Old Gems In New Settings

TO add to the priceless treasures that are being brought to this country from the old European churches, our own artists in tinted glass are producing work of incomparable merit. To neither need befall the fate that they have suffered in the past—being lost in the gloom of vast interiors or being seen only by the light of day.

Because of our experience in the illumination of many of the leading art galleries of the country, and the vast number of churches for which we have supplied the lighting we are often called upon to illuminate such windows. As to our success, an inquiry to a few of those for whom we have done work will convince you.

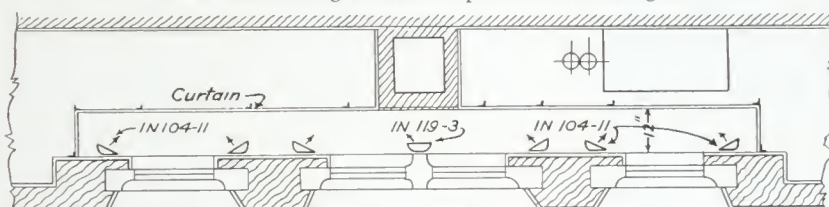
Often church windows, especially in crowded city neighborhoods cannot be placed so that sunlight will reach them. To these we can furnish an artificial sunlight better than nature's own for it will shine for 24 hours a day. Again, we are able to bring out the true value of the colors in the glass by concentrating light where it is most needed, and by the proper treatment of the background.

To those who own or know of tinted transparencies, whose true beauties are seldom enjoyed, our engineering department can be of service. To those who are perhaps interested in a church whose windows do not shed their exquisite colors, a gift of a Frink window illuminating system would be a wonderfully acceptable one.

Transparency Illumination



The reredos of the sanctuary in the Park Avenue Baptist Church incorporates three panels of antique leaded glass depicting scenes from the life of Christ. Since the wall in which these are set is directly against the adjoining building, natural lighting is impossible. Yet the simulation of daylight produced by the method and equipment designed by us is so nearly perfect as to compare favorably with surrounding windows exposed to natural light.



One foot behind the window occurs the blank wall which has been colored the pale blue white of a sunless sky. Against the wall the light is directed, by means of the powerful reflectors, as indicated. This light is in turn, redirected through the art glass panels, producing the effect of soft, natural lighting and, in fact, rivaling ideal daylight conditions.

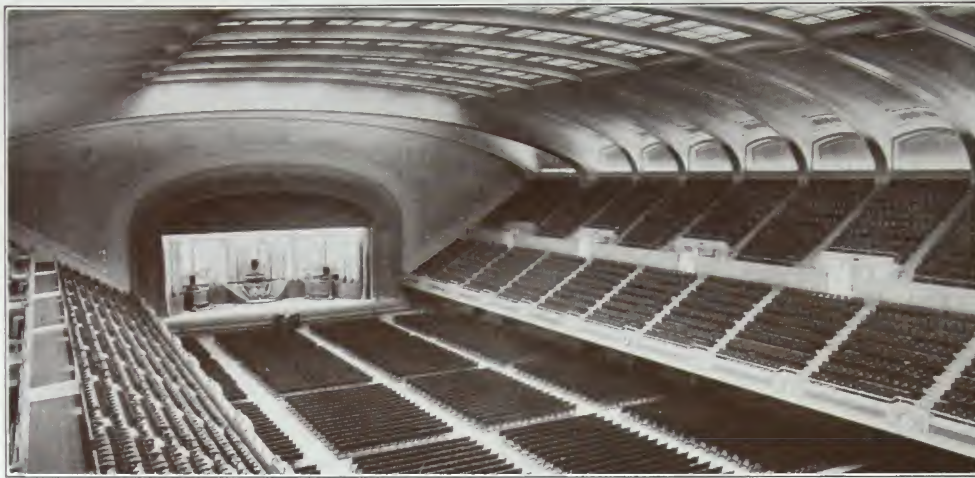


This window in The Lawyers Club, New York City, is artificially illuminated after the manner of the church window above.



A view of a chancel, lighted by us. Here is a tremendous work of art, illuminated as its originator intended it to be. There is no visible source of light, no glare and a surprising lack of objectionable shadows.

Concealed Lighting



Typical Public Building.



Chancel Lighting.

IT has been our experience that many people interested in art, are also often interested in lighting effects from concealed sources.

In this work we have had a wide and varied experience. The illustrations on this page are four typical installations of concealed lighting. Of the thousands of such installations that we have originated no two are exactly alike. Each must be specially designed to suit the architecture and structure of the room.

When conditions are suitable, and especially when we can work in cooperation with architects from the early stages of the work, very satisfactory results can always be obtained.



Typical Hotel Treatment.



Typical Bank Lighting.

References

Individuals Using Frink Reflectors

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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R. H. White & Co.
BROOKLYN, N. Y.
Brooklyn Ins. Arts & Sciences
CAMBRIDGE, MASS.
Widener Memorial Library
CHESTER, PA.
Deshong Memorial Art Gallery

CHICAGO, ILL.
Art Institute
DETROIT, MICH.
Museum of Art, City of Detroit
ERIE, PA.
Public Library
GREENWICH, CONN.
Bruce Memorial Museum
HOLYOKE, MASS.
Skinner Memorial
MONTCLAIR, N. J.
Montclair Art Museum
MUSKEGON, MICH.
Hackley Art Gallery

NEWARK, N. J.
Public Library
NEW BRITAIN, CONN.
New Britain Institute
NEW ROCHELLE, N. Y.
New Rochelle Art Gallery
NEW YORK CITY
American Arts Association
Arlington Art Gallery
Fifth Avenue Art Gallery
Higgins & Seiter
Hispanic Library
Metropolitan Museum of Art
National Arts Club
New York Public Library

Administration Building
New York Zoological Society
Waldorf Art Galleries
PEPPERELL, MASS.
Lawrence Library
PHILADELPHIA, PA.
Drexel Institute
PITTSBURG, PA.
Carnegie Library
PITTSFIELD, MASS.
Crane Museum
PORTLAND, ME.
Sweet Memorial Building
PROVIDENCE, R. I.
Rhode Island School of Design

SYRACUSE, N. Y.
Museum of Fine Arts
TRENTON, N. J.
School of Industrial Arts
TROY, N. Y.
Hart Memorial Library
TULSA, OKLA.
Carnegie Library
URBANA, ILL.
University of Illinois
WASHINGTON, D. C.
Corcoran Gallery of Art
Smithsonian Institute

Concealed Lighting

ALLENTOWN, PA.
Authors Home Building
AKRON, OHIO
F. A. Sieberling
ALBANY, N. Y.
College of St. Rose
National Savings Bank
St. Patrick's Church
ALPINE, N. J.
Rionda Chapel
ALTOONA, PA.
Mt. Carmel Catholic Church
ATHENS, GA.
Memorial Hall University of Ga.
ATLANTIC CITY, N. J.
St. Nicholas Church
AUGUSTA, ME.
A. W. Whitney
ATHAL, MASS.
First M. E. Church
BALTIMORE, Md.
Epiphany Lutheran Church
Standard Oil Building
St. Paul's Lutheran Church
Mem'l Church—Lafayette Ave.
Maryland Historical Society
BELLOWS FALLS, VT.
St. Charles Church
BIRMINGHAM, ALA.
Lake Methodist Church
BOSTON, MASS.
John Hancock Life Ins. Bldg.
Park Square Building
BROOKLYN, N. Y.
Clinton Avenue Congr. Church
St. Michael's Church
Temple Beth Emeth
Second Ch. of Christ Scientist
St. Matthew's R. C. Church
Hall of Records
Holy Rosary Church
Fairchild & Sons
New Jerusalem Church
Mergenthaler Linotype Co.
G. D. Pratt
BUFFALO, N. Y.
W. A. Case & Son
S. H. Knox
CAMBRIDGE, MASS.
Widener Memorial Library
CANAJOHARIE, N. Y.
St. John's Church
CENTRALIA, WASH.
Masonic Lodge & Rooms
CHEVIOT, OHIO
St. Martin's R. C. Church
CAMDEN, N. J.
Cooper Branch Free Library
CHICAGO, ILL.
Chicago Temple Auditorium
Merchants Bank Building
G. A. Soden
CHICOPEE, MASS.
Church of the Assumption
Chicopee High School
CINCINNATI, OHIO
Seventh Presby. Church
Hyde Park Masonic Lodge
Hamilton County Court House
CLEARFIELD, PA.
Clearfield, M. E. Church
Clearfield High School
CLEVELAND, OHIO
Shaker Lakes Country Club
Ansbe Emeth Beth Tifelo Congr.
East End Baptist Church
Cleveland Discount Bldg.
Commonwealth Bank & Tr. Co.
Mark Hanna Building
Keith's Theatre

St. Thomas Aquinas' Church
E. C. Bolton
CAMBRIDGE, N. Y.
Edwin McClellan
DETROIT, MICH.
Church of the Blessed Sacrament
Stroh Building
DORCHESTER, MASS.
St. Paul's Church
St. Ambrose Church
EAST ORANGE, N. J.
Church of Our Lady Help o
Christians
EDMONTON, CANADA
University of Alberta
ELGIN, ILL.
Rialto Theatre
ELMHURST, L. I.
Elmhurst Community Church
ENDICOTT, N. Y.
St. Ambrose Church
ENGLEWOOD, N. J.
E. H. Kluges (Res.)
SCANADA, MICH.
St. Ann's Church
ALL RIVER, MASS.
Masonic Temple
E. P. Charlton
FITCHBURG, MASS.
St. Bernard's R. C. Church
FORT WORTH, TEX.
Beth El Church
GLADSTONE, N. J.
Hamilton Farms
GLENS FALLS, N. Y.
New K. of C. Clubhouse
GREAT NECK, N. Y.
J. G. Milburn
GREENSBORO, N. C.
Atlantic Bank & Trust Co.
Greensboro National Bank
GREENSFIELD, MASS.
I. O. O. F. Lodge Rooms
GREENWICH, CONN.
Van Riper
GREAT BARRINGTON, MASS.
St. James' Church
HAMMOND, LA.
Holy Catholic Church
HARTFORD, CONN.
Hartford Times Bldg.
Hartford Fire Insurance Bldg.
HAMMOND, IND.
Gregory Theatrical Co.
HAMILTON, ONT.
Bank of Hamilton
HARRISBURG, PA.
Claster Bldg. for Commonwealth
of Pa.
HOLYOKE, MASS.
Farr Alpaca Co. Auditorium
New Strand Theatre
Masonic Temple
Skinner Memorial
HYDE PARK, N. Y.
Archibald Rogers
HOUSTON, TEX.
Second National Bank
Melba Theatre
HUNTINGTON, N. Y.
St. Patrick's Church
ISLIP, N. Y.
St. Mary's Church
JERSEY CITY, N. J.
St. Michael's Church
Church of the Ascension
JAMAICA, L. I., N. Y.
Dutch Reformed Church
JAMESTOWN, N. Y.
Peterson & Wood Theatre

KANSAS CITY, Mo.
W. S. Dickey
LAWRENCE, MASS.
Calvary Baptist Church
Lawrence Masonic Temple
LEWISBURG, OHIO
Trinity Lutheran Church
LEWISBURG, PA.
First Baptist Church
LONG BEACH, CALIF.
First National Bank
LOUISVILLE, KY.
Christ Church Cathedral
St. Boniface Church
LYNCHBURG, VA.
Grace Memorial Church
St. John's Church
MENDENHALL, PA.
Longwood, Inc.
MIDDLETOWN, OHIO
First Merchants National Bank
MILWAUKEE, WIS.
Second St. Hotel Ball Room
MOBILE, ALA.
Scottish Rite Cathedral
MONTCLAIR, N. J.
Montclair Art Museum
MONTREAL, CANADA
Mt. Royal Hotel
Sun Life Building
NEWARK, N. J.
Essex County Court House
Young Men's & Women's
Hebrew Association
NEW BRUNSWICK, N. J.
St. Peter's Church
NEW HAVEN, CONN.
F. F. Brewster
Mechanics Bank of New Haven
Chapel of St. Ecclesiastical Soc.
NEWELL, VA.
Home Langhin China Company
NEW ORLEANS, LA.
Union Indemnity Bldg.
NEW ROCHELLE, N. Y.
New Rochelle Art Gallery
College of New Rochelle
NEW YORK CITY
American Surety Company
Best & Company
Wm. Barbour
George Blumenthal
H. S. Beach
Belmont Hotel
Howard C. Brokaw
W. Gould Brokaw
James Burden
James A. Burden, Jr.
Cathedral of St. John Divine
Chamber of Commerce
Chemical National Bank
Church of the Holy Cross
City College
William P. Clyde
Geo. Carleton Comstock
Harry Collins Store
Community Church
James A. Deering
Democratic Club
H. F. Dupont
Stuart Duncan
Engineering Assoc.
Henry C. Frick
Mrs. Oliver Harriman
High School of Commerce
Hall of Records
C. S. Harkness
Mrs. E. H. Harriman
August Heckscher Bldg.
Hispanic Museum

Hotel Astor
F. C. Havemeyer
Hotel Woodstock
Iceland Skating Rink
A. C. James
Warner M. Leeds
Lord & Taylor
F. A. McIntyre
Madison Ave. Presby. Church
Mfrs. Trust Co. (139 B'way)
J. P. Morgan Offices
Masonic Temple
Metropolitan Museum of Art
New York Stock Exchange
New Amsterdam Theatre
New York Edison Company
Mrs. W. E. Osborne
H. T. Parsons
Plaza Hotel
Park Avenue Baptist Church
P. S. 59—Bronx
Mrs. Fredk. Pearson (Res.)
Ritz Carlton Hotel
Roosevelt Memorial House
Archibald Rogers
St. Gabriel's Church
Second Ch. of Christ Scientist
Shelton Club Hotel
Thomas F. Stillman
S. S. Republic
Charles W. Schwab
Sherry Building
Tappe Inc.
Robert E. Thompson
Union League Club
U. S. Custom House
Waldorf Astoria Hotel
H. Payne Whitney
F. W. Woolworth
Woman's Republican Club
NORTH CAMBRIDGE, MASS.
Church of Notre Dame de Petis
NORTH EASTON, MASS.
Ch. of Immaculate Conception
NYACK, N. Y.
First Presbyterian Church
OAKLAND, CAL.
Fourth Ch. of Christ Scientist
OYSTER BAY, N. Y.
L. C. Tiffany
PAUL SMITH'S—N. Y. Church of
St. John's in the Wilderness
PEEKSKILL, N. Y.
Peekskill Presbyterian Church
PERIN, CHINA
Tsing Hua College Library
PHILADELPHIA, PA.
Church of the Blessed Sacrament
Majestic Hotel
Masonic Temple
PORTLAND, ME.
Sweet Memorial Building
PITTSBURGH, PA.
Carnegie Institute
Soldiers Memorial Bldg.
POUGHKEEPSIE, N. Y.
Adriance Memorial Library
PRINCETON, N. J.
Biological Laboratory
PROVIDENCE, R. I.
Church of Our Lady of the
Holy Rosary
St. Joseph's R. C. Church
RENSSELAER, N. Y.
St. John's Church
RICHMOND, VA.
Central M. E. Church
American Trust Company
RIDGEWOOD, N. J.
First Reformed Church

RIVERDALE-ON-THE-HUDSON
George W. Perkins
ROCHESTER, N. Y.
Piccadilly Theatre
ROSEMONT, PA.
J. W. Converse
SAN FRANCISCO, CAL.
Fourth Church of Christ
SALEM, ORE.
Supreme Court & Library Bldg.
SALISBURY, CONN.
St. John's Church
SAVANNAH, GA.
Tivoli Theatre
SCHENECTADY, N. Y.
St. Joseph's Church
SCARBORO, N. Y.
F. A. Vanderlip Library
SCARSDALE, N. Y.
Church of the Immaculate Heart
of Mary
SEATTLE, WASH.
Wilsonian Bldg.
ST. LOUIS, MO.
Hotel Statler
SHREWSBURY, MASS.
M. J. Whittoe
ST. PAUL, MINN.
Lutheran Ch. of the Redeemer
SPRINGFIELD, MASS.
First Ch. of Christ Scientist
Elks House
STAMFORD, CONN.
Masonic Temple
SOUTHAMPTON, CONN.
Ch. of Immaculate Conception
TARRYTOWN, N. Y.
Christ Church
TIFFIN, OHIO
K. of C. Building
TOLEDO, OHIO
Toledo Club
TORONTO, CANADA
Toronto Union Station
C. V. Bentley
Sir H. M. Pellatt
UNION CITY, CONN.
St. Mary's Church
WASHINGTON, D. C.
W. T. Cambridge
T. T. Gaff
Memorial to the Women of the
Civil War
New Metropolitan Club
Riggs National Bank
Union Passenger Station
WATERBURY, CONN.
St. Ann's Church
WESTFIELD, MASS.
Masonic Temple
WILMINGTON, DEL.
Tower Hill School
WILLIAMSPORT, PA.
Lycoming National Bank
WINNIPEG, CANADA
Fort Gary Station
WILMETTE, ILL.
F. L. Bateman
WOODBURY, N. Y.
First National Bank
WORCESTER, MASS.
F. B. Smith Library
Holy Cross College
St. Stephen College
H. G. Goddard
YONKERS, N. Y.
Church of the Sacred Heart
YOUNGSTOWN, OHIO
Trinity Church



